

# The Musical World

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## Notice.

Subscribers are informed that a Quarter's Subscription to *Christmas*, 1845, is now due, and they are respectfully requested to forward the same as early as possible.

## A Fireside Chat with the Reader.

WHAT shall we talk about, reader? We are in the mood to be loquacious, and only lack a theme to set us a going. Have you read Boz's new Christmas piece, *The Cricket on the hearth*? No;—nor have we. Indeed, we are not certain if it is published yet. But it is a title full of promise, and we anticipate much comfort from the perusal. No doubt a feast of merriment and wise philosophy—a wholesome moral—a glorifying of the good and a compassionating of the evil tendencies of our common nature—a few tears, and some fine-natured railery at the foibles of humanity, will constitute the materials of this, as of its predecessors of 44 and 45. Let us join, reader, in the hope that there may be no caricature of Sir Peter this, or Sir Paul that. Boz cannot afford to imitate *Punch*—nor, indeed, is the humour in him which should make him a successful rival of that King of quips and scorns and quizzeries. Boz is a satirist, but one more in the vein of Fielding than A'Becket—one more kindly than carping, more truthful than exaggerate, more sedate and contemplative than indiscriminate and care-nothing. Therefore, let Boz leave *Punch* to his own—his mission is a nobler one than that of his motley contemporary. It is for him to teach mankind great truths, to elevate the mind and purify the heart. Heaven has endowed him with imagination and wit—with the power of observing, comparing, and philosophizing—with a brilliant fancy, a humor richly flavored, an original manner of expressing his ideas, a fluent and ready pen. Why should one thus gifted descend to emulate the mimics and clowns of literature, by indulging in the ridicule of persons rather than in the castigation of vices? It is for *Punch* to be the ally railer

at individual idiosyncrasy—it is for Boz to personify error and overthrow it. And, therefore, we trust to meet no more Sir Peter Lauries in his books—above all, in such loveful and gentle homilies as are his Christmas pieces.

But once more reader, what shall we talk about? Something musical—for are we not fiddlers? And yet we cannot but think that fiddlers have souls, and may speculate on other matters besides crotchets and quavers, albeit we know it is not the general opinion in these parts. Our government legislates for painters, for sculptors, for architects—for surgeons, dentists, and physicians—for men of letters generally—for lawyers (a pest on them!) universally—for merchants and tradesmen—for actors—for railway shareholders, &c.—but legislates not for fiddlers. The body musical in England is utterly overlooked. Shakspeare and other famous poets talk a great deal about the matter, and the Queen and her ministers have opera boxes—but all this has no influence with our statesmen, who in the midst of their debates have never a word to say in favor of the poor musician—leaving him to fight his way in the world, sans aid and sans protection. How is this? Is not music a great and glorious art? Is not harmony a science as noble and true as the mathematics? Yes, yes—a thousand times, yes! But observe how differently a great painter and a great musician are treated by our aristocrats and fashionables. You shall go to a *soirée* at my lord the Duke of Wellington's, and you shall see Daniel Maclise, the painter, an invited guest—received and treated in all respects as an equal. And so it should be, for Daniel Maclise is a great artist, and man can aspire to nothing higher. But are not Sterndale Bennett and George Macfarren great artists? No one will gainsay it. Yet who would dream of meeting one of these in the mansion of my lord the Duke? Or Mr. Wallace, flushed with his recent triumph—would *Maritana* entitle him to be the invited guest of an English nobleman? Far from it. *Maritana* is but an *opera*, and the productions of musical men are not reckoned by our aristocracy among works of genius. A great picture wins for its author a station in society—he is acknowledged and treated as a gentleman. But neither a *Fidelio* nor a *Don Giovanni* would

benefit an English-born musician one atom, in respect to social position. No—the musician, it is true, is received at the *réunions* of our aristocrats—but as a hireling, not as an invited guest. His art is neither understood nor valued—how then should its representatives command respect?

There are more reasons for the comparatively low consideration in which musicians are held than could be discussed in fifty such papers as our circumscribed limits will allow. Much may be traced to the detrimental influence exercised by the foreign music most popular with our fashionable world, the despotic leader of public taste in all that respects art. The ranging of music and dancing in the same category—a result naturally springing from the character of the compositions chiefly in vogue, which merit no higher place in the scale of art than ballet or dance music—also induces the general depreciation of art and its followers. But though the taste of our great personages be ever so vile, it exercises but an indirect influence on the social position of our artists. Philosophers and men of letters, who are unacquainted with the mysteries of the science, cannot be expected to entertain a very high notion of its votaries, if they draw their inference from the position held in society, and the general information displayed by musicians on other subjects than those immediately connected with their calling. The more intelligent of the aristocracy, who view music, as they view dancing and pencil drawing, simply in the light of recreation for their wives and daughters in leisure hours, are not likely to be undeceived by any abstract quality of the artists with whom they may come in contact. It is, indeed, too lamentably a truth, that in average cases a musical education excludes all other knowledge. While the great majority of painters, sculptors, and architects are necessarily men of reading and acquirement, men of bearing and refinement, qualified to move in any society, the great majority of musicians are precisely the contrary. And yet the intellect required to produce a finished musician is an intellect of the highest order, and which would render the mastering of any subsidiary accomplishment a matter of the utmost facility. And it is a fact that, though a more unlettered class of men than the great body of musicians could hardly be found, a more *intellectual* one does not exist. The shrewdest men, who are unaware of the qualifications necessary to constitute a perfect musician, commit a wide error in their general estimation of his claims. Not only are a sensible ear, and a fine development of the organs of time and tune, required—but a great memory, a quick study, a logical brain and a correct judgement, aided and made available by enduring perseverance and unremitting labor, are absolute essentials to one who would obtain anything like proficiency in this most elaborate and most profound as well as most beautiful of arts. An entire world of passion, expression, refinement, and sentiment—of form,

symmetrical and compact—of development, elaborate and complete—of ornament, various and fanciful—of idea, infinite and divine—is lost to him for whom music is but a freak of sound, without beginning, medium, or end! A picture is more appreciable by the mass than a musical composition, because it makes a direct appeal, without the necessity of previous education, to a greater number of qualities of the mind. Each appeals to a particular sense, one to the eye, the other to the ear—but painting being in some degree a mimetic art, can be roughly estimated, in a great measure, by the most ignorant—while music, except to the musician, has only the ear for its interpreter, and its influence, however various and strong, in persons sensitively organised, is neither understood nor thought worthy of analysis. A man utterly uninformed may tell you that he likes a sky of Turner's better than a sky of Salvator Rosa's, because he remembers to have seen something resembling one and nothing resembling the other—but only one initiated in the mysteries of the art can tell you why he prefers (if he happen to prefer) an overture by Beethoven to an overture by Rossini. Thus—in a country, where music is so little understood by the higher and more influential classes as in England—a barrier is placed between the musician and his social fellows, who have no sympathy with him where sympathy is most required—in the power and beauty of his art, which to him is a universe, while to others it is a blank.

There is then only one chance for the British Musician. Either he must strive to educate the laity so as to understand him, or to educate himself so as to understand the laity. With the sort of music that prevails among our higher circles, it would be a most difficult matter to induce any deep respect for the art. The intelligent among them could learn only to condemn—they could be made to understand that outline, development, and form, are essential to music as to poetry and painting, only to find the invariable absence of those qualities in the music they are accustomed to hear. The musician's energies, then, should be directed to the amelioration of his patron's taste, not only by educating, but by placing before him the noblest and best of models. His whole soul should concentrate its powers in advancement of a *holy war* against the infidel trash with which the country is continually inundated from abroad—and from Italy more especially. For however well informed may be the middle classes, it is the aristocracy and wealth of a country that support the arts—and while the fashionable operas, &c., &c., of the day are presented to the aristocracy and wealth of the country as the best models of art, indifference to art must of necessity exist. But for the musician to reach the ear of such high personages—for the musician to acquire an influence in such high places—demands indispensably that

he should be educated in a manner at once to enforce respect, and win for him a position in society to which at present he cannot aspire.

This is a serious matter for a fireside *causerie*, reader—but we fell into it, and so it must pass. Nevertheless, to the enquirer who would analyse the ingredients of which society is composed, and would wish to know why this or that class is over or under estimated—why this has his place and that not—the subject is not without interest. Be assured the English musician will never be properly estimated, nor his merits generally acknowledged, until he shall be better educated. The consideration of this argument puts aside the nonsense about country and climate, with which certain philosophizers are so voluble.

J. W. D.

### Analysis of a Reviewer's Review.

BY FRENCH FLOWERS.

Z. W., the reviewer of my notice of Dr. Day's work, which appeared in the *Literary Gazette*, makes use of the "*old trick*," complaining of my "quoting one half of a sentence and omitting the other." In the course of this analysis I will show that Z. W. does not only the same thing, but *adds* and *alters* my review. I have, however, never omitted a word of Dr. Day's work for ungenerous purposes, nor have I injured his own meanings by any omissions. As a specimen of Z. W.'s accusation on this point, he gives the following:—"The use of the common chord (an instance of rude terminology) on the third degree of the major scale is forbidden." I omitted to add that "the only thing in which this chapter departs from the orthodox doctrine" (important omission), then "be it understood, that although positively forbidden in the text (mark that) the student is only *recommended* not to use it."

First Dr. Day forbids—*positively forbids* the use of that chord in his text (his mind, therefore is made up on the point) and afterwards simply *recommends* his readers not to use it. It was my duty, as a critic, to notice the author's *positive opinion*, which opinion, he observes, *is the only thing in which he differs from the orthodox doctrines*, and, therefore it was the *only thing* which I had occasion to notice.

I will now give an example, to show that the author's doctrine is unworthy of consideration, for when the minor triad, or the third degree of the major scale, is properly introduced, it may be rendered very effective; and S. Bach, Handel, &c., I believe, would recommend Dr. Day to admire it, rather than disapprove of it.



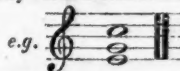
The orthodox doctrines of Bach, Handel, Mozart, &c., are

certainly more congenial with my sentiments than the opinions of Dr. Day! although I must, in justice to that gentleman, observe that his opinions on some points are worthy of careful reflection and deserve respect; this, however, I cannot now discuss, but be assured, so far as my ability will permit, I will do him most rigorous justice in my notices of his work.

The second example given by Z. W. on this triad is perfectly correct harmony (although not his intention of being so), but as regards the preparation of the *fifth* in this chord, I do not quite agree with him, and am inclined to prefer the *root* being heard in the preceding chord rather than the *fifth*, although neither is positively necessary.

I am quite aware that Dr. Day *intends* his minor scale to be the foundation of the harmonies in the key in which passing notes may be employed; but I am also sensible that all the chords and discords in music cannot be gained by his minor scale, and Gottfried Weber (who dedicated many vocal compositions to Abbé Vogler, but nearly destroyed his system of harmony), and Schneider (who borrowed also from Abbé Vogler, but by no means improved on him, by departing from his principles in some respects), would fail to enlighten me on this subject, and if Z. W. be "honest, we suppose he did not know" that.

As regards the *perfect fourth*, may I ask whether any interval in music can at one time be consonant and at another dissonant: and whether, if any *dissonant* interval exist in a chord it can strictly form a consonant chord?—



Thus, from G to C is a perfect fourth in the consonant triad, C E G? An answer to these two points from Z. W. may interest the readers of the *Musical World*, for my own part, my mind is made up upon the question.

Every consonant interval in *melody*, will also be a consonant interval in *harmony*, and *vice versa*. When skipping to a perfect 4th, a consonant triad may succeed whilst retaining the first sound given: but the same treatment will not make a *second* consonant—



Thus, then, if my remarks on Tallis were not quite satisfactory, I hope I have rendered my meaning clearer on the present occasion.

The great use of illustrations and examples is to show the *force*, not the *weakness* of an author's writings, or doctrines; the text should be conclusive *without* examples, or it tends to mislead the reader, as the following will show. Dr. Day observes, in section 15, "It is not allowable to come on a perfect conchord by similar motion in two part writing." I say it is, e. g.—



Now, what Dr. Day meant to say was, that in cases where the *upper part* skips, it is then not permitted.





Every one *must* see that the *text* is deficient and would mislead the student; and almost all the wording, respecting the movement of parts, is liable to nearly similar objections.

If Z. W. will cast his eyes again on the *Literary Gazette*, he will find that he has placed a *flat* in the following example, which is not there



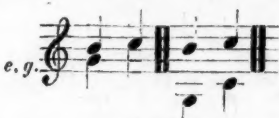
Had there been a flat before B it would have been incorrect writing; but as it now stands it is right, and makes the text of Dr. Day's Section 15, wrong.

There is not a *set law* in music to forbid the following—



And yet it is not agreeable—not for the reason assigned by Dr. Day (see Sec. 15), but simply because of the *heavy* effect of doubling the third in the *chord of the sixth*; particularly, as the third appears in the *melody* and the *bass*, and consequently makes the *third* more hard.

At Section 17, the text says "it is not *allowable* between any of the parts to *come on* an unison (Z. W. has, for some reason, forgotten to copy out the three words), or an *octave*—by similar motion." I again "elegantly and logically" repeat "yes," it is,



But, (as I observed in my review), "when the *upper part* skips it is not advisable."



I see nothing inelegant in the three monosyllables "*yes, it is,*" but Z. W. does; and to a person so remarkably tenacious of avoiding personalities, these three inoffensive words, must be truly offensive—"academical." Z. W. has again miscopied my review: I said, "his own example 13 (not 12), is indicative of a want of musical education:" now he could in this instance have spared his refined feelings, and his "*fears*" respecting the "want of musical education of our learned critic." What the old writers on *strict* counterpoint have written, requires little recollection, inasmuch as very few intervals were, by them, allowed to skip and be used. But as I have more reverence for S. Bach's notions of counterpoint than of all the other writers put together, I would just as

soon forget half they taught, as be in full possession of their practical doctrines. When I say this, I do not depart from the pure laws of harmony and counterpoint; but it is my very opinion, that no school is sufficiently learned and copious for the present age, except JOHN SEBASTIAN BACH's, and till a greater man than he appears (when will that be?) I shall never descend to a lower standard for the laws of harmony, or look for other guides for the lines of beauty, than can be traced in that immortal composer, who has schooled *all* who have learned aright.

(To be concluded in our next.)

## Musings of a Musician.

BY HENRY C. LUNN.

"Why these are very crotchets that he speaks;  
Notes, notes, forsooth, and noting!"

SHAKESPEARE.

No. XLIX.

THE QUADRILLE PLAYER.

"And you do not know any man who will come on more moderate terms?" said a fashionably dressed lady to a music-seller, a few mornings since.

"I assure you," replied he, "the price is exceedingly low. He is an excellent violin player, and knows his business well. Quadrilles, waltzes, galops, and anything else you may require he will execute perfectly to your satisfaction."

"Mind, I may want him to remain rather late," said the lady.

"Any time you please," replied the music-seller. "He is accustomed to late hours; and we have never known him to grumble. 'He's a very industrious man, with a sick daughter to support entirely by his exertions.'"

"Humph!" said the lady. "Can he play Scotch reels?"

"Capitally," replied the publisher.

"And you are sure that he will bring a good harpist with him," said the lady.

"You may depend upon it," said he.

"Well, then I think we may as well conclude with him," said the lady, taking a card from her visiting card-case, and handing it over the counter. "There is my address. We may not want him before half-past eight o'clock, but you had better let him be with us by half-past seven if you please. Good morning.—Now mind you don't disappoint me."

"You may rely upon his being punctual," said the publisher, and, holding the door politely open, the lady tripped lightly out, apparently satisfied with her bargain.

In the attic of a lodging-house, situated in a narrow turning leading from Drury-lane, was seated an elderly man by the side of an almost expiring fire. A small lamp glimmered on the table, casting sufficient light over the apartment to illumine the pallid face of a young and interesting girl, who was reclining on a mattress near the fire, supported by pillows. Everything in the room betokened abject poverty—the countenance of the man was ruled with lines which misery, and not age, had implanted there; and, as he glanced from time to time at the patient near him, it might be seen that his eyes were red, and that his grief, though subdued, was intense. Yet he held a violin to his shoulder, and, in the midst of this scene of misery, was playing lively quadrilles and Scotch reels.

The invalid was his daughter. Having received a good education, she had for some time supported herself by teaching the pianoforte; but ladies and gentlemen, somehow, will insist upon getting a thing done as cheaply as they can, and the *wholesome* spirit of competition being rather briskly kept up in this line, it happened that, one by one, her pupils had dropped off. The daughter of a rich grocer in the neighbourhood had clung to her to the last; but the spirit of the age was too strong to be fought against. She was taken away and given to the reduced widow

of an officer in the army, who undertook her education at five shillings a quarter less. Thus her only hope was gone, and she was about to seek a situation as governess, when her health failed her, and she was thrown on a bed of sickness. Want of air, exercise, and society are bad aids to the recovery of an invalid, and the seeds of consumption having been too surely sown, doctors could but afford her temporary relief.

The small clock on the mantel-shelf struck seven, and the man rose. placed his violin in the case, took his hat from a peg, and approached the side of the patient. He feared to awaken her, lest the sudden shock should prove too much. He had that morning received a summons from the music publisher, to whom the reader has been already introduced, and, as it was the first engagement he had been enabled to procure for the last month, he had received the news joyfully, although in his heart he scarcely dared to leave his invalid daughter even for an hour.

Putting out the lamp and stealing with noiseless steps from the apartment, he tapped at his landlady's door and urgently requested that he would go and sit with the patient during the time he was compelled to be absent. This she immediately consented to, and our poor musician, with a heavy heart, left the house, and proceeded towards that of his patroness for the evening.

The windows were one blaze of light—carriages were drawing up to the door, and the street was in a continued state of excitement, when the quadrille player, with his violin case in his hand, knocked modestly at the door, and passed almost unnoticed into the drawing-room, where he was met by the harpist, who had arrived about three minutes before him. Many of the guests were already assembled; and the pretty daughter of the hostess, tripping up to the "musicians" by the desire of her mother, requested that they would instantly begin. The quadrille was arranged, and, the signal being given, the poor violinist mechanically drew his bow across the strings, and, with a heavy heart, commenced the "Dancé" set.

Happiness beamed on every countenance near him. The little coquette who had been the first to speak a kind word to him, was the observed of all observers, and in a few minutes was entangled in a labyrinth of engagements. Almost unconsciously the eye of the violinist followed her steps throughout the evening. He fancied that in her he could recognise the features of his daughter; and he felt that she might also have been thus surrounded by friends and admirers, had she not been compelled to earn her subsistence by her individual exertions. Whilst our talents are cultivated as mere accomplishments, the most lavish praise is bestowed upon them—once rely upon them as a means of living, and every effort is made to depreciate them.

Never had our violinist felt so completely alone as on this occasion. In his own room, miserable as it was, he could at least enjoy a sense of independence. Here, surrounded by pleasure, yet debarred from the slightest participation in it, his misery was increased by the contrast. He felt that it would have been a relief to him could he even have spoken to some one, but not one of the bright eyed beauties who stood near him even deigned him a look. He was in the party, but not of it. Solitary in the midst of society. He was to play until he was told to stop, and then to stop until he was told to play again. He was let out for a guinea.

Slowly did the hours pass away. Two—three o'clock in the morning came, but still had our violinist the instrument in his hand, and still did he continue to play inspiring quadrilles. The thought of his poor invalid daughter became now almost insupportable; and when, at four o'clock, the last dance was called, a feeling of joy took possession of him, which it is impossible to describe.

At length all was over, and he was allowed to depart. Having received his fee he placed his violin in the case, and, threading his way through the throng of departing guests, walked anxiously towards his lodging. Arrived there, a tremor seized him which he knew not how to account for, and when he had ascended the staircase and stood before the door of his room, he could scarcely summon sufficient courage to enter.

At length he recovered himself and, slowly lifting the latch, cautiously stole into the room. A candle, placed upon a small table near the bedside, was flickering in the socket; and on a chair near the empty fire-place sat his landlady with her face buried in her hands. The noise occasioned by her entrance caused her to rise; and advancing towards him, she motioned towards the bed. Mechanically he followed the direction of her hands, and walked gently towards the patient. Her countenance was placid, and a smile almost played upon her features. Not a trace of suffering was discernible even to his anxious gaze—but she was dead.—She had expired whilst the merry party was at the height of enjoyment—quietly—very quietly, said the good-hearted landlady, as if indeed she were merely falling asleep.

The guinea, hardly earned by the father for eight hours' performance of lively music, might, with strict economy, pay for his daughter's funeral.

## Reviews.

### "Jullien's Vocal Album." (Jullien.)

THE marvels of embellishment reach their *no plus ultra* in this Christmas present. Mr. Brandard exults in all the exuberance of impossible female grace—and Mr. Hanhart has outshone himself with the brightness of his golden trappings. The grand feature of the musical contents is comprised in a maritime romance by Roch Albert, divided into six epochs—the "Adieu," the "Departure," the "Calm of the Sea," the "Storm," the "Prayer," and the "Return." Each epoch is illustrated by a characteristic drawing in colours, emulative of the medallion exterior, fancifully conceived and felicitously executed by the inexhaustible Brandard. Briareus had one hundred arms (indifferently sinister or dexter), and Argus had one hundred eyes, eccentrically bored into his countenance—so has Brandard one hundred pencils, polyhedrically poised, and waging mimetic war on all subjects, natural and divine, from a demigod down to a peppercorn. The melodies of Roch Albert are essentially maritime. Professors of the vocal art have pronounced them excellent as examples of modern song, and admirably calculated to develop the *portamento*. The unornamented style in which they are written, makes them well adapted for public performance, since they are not calculated to fatigue or distress the voice. Pupils may practise them incessantly without detriment to their vocal organs, which too frequently occurs to the best dispositions. More voices have been utterly ruined by the practise of modern Italian and French compositions, than have received any benefit from them. The stamina of a hippopotamus alone might wrestle against these inexorable voice-killers, which, to a reasoning mind, would seem to be written for the sole purpose of rendering null and void the most bounteous gifts of nature. At all events, the maritime melodies of Roch Albert have been received with immense favour when and wherever they may have been publicly interpreted, and the opinion of our most famous instrumental soloists strengthens that of the vocalists—as the favour they have received when executed on the cornet, ophicleide, oboe, bassoon, flute, clarinet, trumpet, horn, &c., by no less distinguished captains of the orchestra than Koenig, Prospere, Barret, Baumann, Richardson, Lazarus, Harper, Jarrett, &c. clearly proves. So that not only are they suited to all voices, but to all instruments—which is a testimony to the sagacity and resources of M. Roch Albert. The other items of M. Jullien's Vocal Album are contributed by Alex. Lee, J. L. Hatton, Staudigl, Barret, F. Mori, and Baker, and are calculated to enhance the reputation of their authors. Altogether, we could hardly recommend a more costly and variously interesting Christmas gift, to such of our readers as may have the money to spend, and the liberality to spend it.

"Recreations pour les Vacances." GEORGE DIXON. (Coventry and Hollier.)

A set of quadrilles, for the pianoforte, which will be generally admired, not only for their liveliness, but for their musician-like character.

"One Look from Thee." Ballad. CLEMENT WHITE. (T. Prowse.)

THE words, by Mr. Shirley C. Brooks, embody a beautiful sentiment, and are written with smoothness and elegance. Mr. White has found a graceful and natural melody in D major, quite in unison with the feeling of the poetry, and from its vocal character, likely to achieve general popularity. The accompaniment is simple and appropriate.

"The laughing eye is dim." Ballad. F. EAMES. (Leader and Cock.)

The poetry, by the author of the "Dance of the Dead," albeit in a melancholy vein, is tender and expressive. The music does full justice to the theme—consisting of a melody original and pleasing, enriched by an accompaniment that gives strong evidence of a musician's hand.

"Caprice," for the pianoforte. FERDINAND PRAEGER. (Cramer, Beale and Co.)

An introductory *Allegro*, in E minor, 3, 8, measure, leads to a charming *Andante*, in G, 12, 8, having somewhat of the character of Weber. This latter gives way to an *Allegro Agitato*, common time, in the original key, which is admirably written, bold, and effective. Mr. Ferdinand Praeger is evidently a good musician and a ready pianist. The school of his predilection seems to be that of the profound and romantic Mendelssohn.

### Provincial.

LEICESTER.—The "Leicester Journal" records with pleasure the fact of Mr. H. Nicholson, a townsman, having been elected a member of the Society of British Musicians.

CARLISLE.—The Distin family gave a concert in the Coffee House Assembly Room, on Wednesday evening, the 3rd instant. They were assisted by Miss Amelia Hill, who debuted as a vocalist on the occasion.

WOLVERHAMPTON.—The fifth concert of the Amateur Musical Society, on Thursday evening, the 27th ult., attracted a brilliant audience. The programme was varied and excellent. A solo for flute by Mr. Hinde, accompanied on the piano by Mr. G. Hay, elicited loud and general applause.

BIRMINGHAM.—Mr. Pearsall gave his entertainment at Dee's Hotel, on Thursday evening, the 4th instant. The lecture and vocal illustrations afforded high gratification to a select audience. At the conclusion, Mr. Pearsall was requested by a gentleman present to repeat "Tom Bowling," a ballad, which the favorite vocalist renders with the utmost pathos.

The Misses Smith have been giving two concerts with great success. At the second, in addition to the attraction of the clever sister-vocalists, Mr. Henry Hayward performed a violin fantasia. The accompanists were Mr. F. Smith and Mr. Moutray. The proceeds of this concert—thirty-one pounds eleven shillings and eightpence—were liberally presented by the Misses Smith to the "General Dispensary"—an act of charity, which will add to their already great popularity in Birmingham.

HULL, December 8, 1845.—(From a Correspondent.)—Mr. Skelton gave his second concert on Friday evening, in the Music Hall. It was well attended. Madame Dulcken played three pieces, in one of which she was encored. Mdlle Schloss (who was new to Hull), was encored in two German songs. John Parry, "the inimitable," being encored, in "Young England," gave another song instead; and, when called upon to repeat "Matrimony," substituted "The Railway Husband," which was enthusiastically applauded. An amateur performed two solos on the flute, with general applause. Mr. Skelton presided at the pianoforte, and the concert altogether afforded high gratification.

### Miscellaneous.

JULIEN'S grand *Bal Masqué* is announced to take place on Monday, the 22nd inst., at Covent Garden theatre, on a scale of unusual magnificence. An immense concourse of maskers and visitors is anticipated.

SOCIETY OF BRITISH MUSICIANS.—The fifth Chamber Concert took place on Monday evening. We regret that we were unable to attend, but we insert the programme—which was as follows:—

SONATA in A, Op. 47, dedicated to Kreutzer, Piano-forte and Violin, Miss Binckes (her first appearance at these concerts), and Mr. Thirlwall ..... BEETHOVEN.

SONG, "Bid your faithful Ariel fly," Miss Ellen Lyon (his first appearance at these concerts) .... LINLEY.

BACCHANALIAN SCENA (MS.) Mr. W. H. Weiss H. BRINLEY RICHARDS

QUARTET, No. 4, two Violins, Tenor, and Violoncello, Messrs. Watson, A Streather (his first appearance at these concerts), Weslake, and H. J. Banister ..... E. J. LODER.

MADRIGAL, "Flora gave me fairest flowers." ..... J. WILBYE, 1598.

SONG, "Good night," (MS.) first time of performance, Mr. Lockey ..... J. R. TUTTON.

SESTET, Op. 8, Pianoforte, two Violins, Tenor, Violoncello, and Double Bass, Messrs. W. S. Bennett, Gattie, Watson, Weslake, H. J. Banister, and C. Severn ..... W. STERNDALE BENNETT

TWO SONGS (MS.), first time of performance, Mr. W. H. Weiss ..... W. REA.

QUARTET in E major, Op. 43, two Violins, Tenor, and Violoncello, Messrs. A. Streather, Watson, Weslake, and H. J. Banister ..... Spohr,

MADRIGAL, "All creatures now are merry" ..... J. BENET, 1598.

The Vocal Music, accompanied on the Pianoforte, by Mr. Lucas.

Director for the Evening, Mr. H. Graves.

The fine *Sestet* in F sharp minor, of Sterndale Bennett, executed by himself and such ready coadjutors—the beautiful *Quartet* in E flat, of Edward Loder—the new vocal compositions of Messrs. Tutton and Rea (of whose high promise we have already spoken)—the debut of Miss Binckes, the pianist, backed by her able friend Thirlwall, in one of the best of Beethoven's Violin Sonatas—the E Quartet of Spohr, in such excellent hands—the jolly "Bacchanalian" of our comrade, Brinley Richards, with the noble organ of Mr. Weiss to peal it forth—the nightingale voice of Miss Barrett (now Mrs. W. H. Weiss, to the despair of we know not how many)—the unaffected singing of Miss Ellen Lyon, and the pleasing style of Mr. Lockey—the Madrigals, redolent of Floras and Orianas (middle-aged versions of Maries and Carlottas)—the accompanying of the classical Lucas—the directing of the quiet Graves—one and all of these things make us pungently regret our absence on Monday night from the Harp Saloon of the worthy and liberal James Erat, the staunchest friend of the Society. But fate would have it so—and fate will have its way, whoever may say nay. We are pleased, however, in laying before our readers this diversified and admirable programme. They will, doubtless, condole with us for our loss.

ZENAS WILLIAMS will oblige me by playing the man, and not the school boy who gives a blow and runs away to prevent a return. I gave Z. a challenge, because he publicly wronged me, and for *self defence*. No getting out of it by a joke will satisfy the public; they will quickly discern the reason of his tactics, and I need use no words to express their disgust at his conduct.

FRENCH FLOWERS. (Dec. 9th.)

EVENINGS WITH THE GREAT COMPOSERS.—The second evening was perhaps more interesting than the first, inasmuch as Cherubini, the subject of Mr. Henry Lincoln's lecture, is less known to English musicians and amateurs than Haydn, whose works are familiar to the whole civilized world. The programme, which was inserted among our last week's advertisements, contained many compositions of great beauty, from which we may cite, as the most interesting from their being less known, the first movement of a *Quartet*, in G



major, which was rendered to great perfection as a pianoforte duet, by Miss Orger and the Lecturer—two songs, from the operas of *Lodoiska* and *L'Hotellerie Portugaise*, respectively and charmingly sung by Herr Kroff and Miss Lincoln—an *Incarnatus* from a Mass, very finely given by Miss Lincoln, Mr. Lockey, and Mr. J. A. Novello—a trio from the opera of *Faniska*, by Miss Lincoln, Miss Duval, and Mr. Lockey—and a quartet from *Ali Baba*, Cherubini's last opera, by Miss Lincoln, Messrs. Lockey, J. A. Novello, and Kroff. We are obliged to Mr. Lincoln for introducing these masterpieces of instrumental and vocal writing to the London public. The overture to *Les deux Journées*, capitolally performed by Miss Orger and Mr. Lincoln, and a selection from that popular opera, gave the utmost satisfaction. Miss Duval sang a Romance charmingly, and a duet with the clever Miss Lincoln, sister to the Lecturer—who in her turn displayed the purity of her voice and style in the melodious and well-known "*Ave Maria*," to which Mr. Wilson ably contributed the *clarinet obligato*. A magnificent "*March and Chorus*," from the opera of *Medea*, the dramatic *chef d'œuvre* of the composer, in the serious style, wound up the illustrations admirably. Mr. Lincoln's intervening and prefatory remarks were, as usual, instructive and interesting—but, alas! too brief. The audience was numerous and attentive, and gave frequent and marked signs of their gratification. The next lecture, for Tuesday, (see our advertisement,) will introduce some of the least known compositions of the popular and prolific Cimarosa.

**LES DIAMANS DE LA COURONNE.**—This charming opera, one of the most sparkling and ingenious of Auber's dramatic works, will shortly be reproduced at the Princess's theatre.

**NEW ORGAN.**—A superior and well-finished instrument has been completed in the Moravian Chapel, Bath, built by our fellow-citizen, Mr. John Smith, of Stoke's-croft. In compliance with an invitation from the committee, his son, Mr. Philip J. Smith, of Park-street, attended, and performed a variety of pieces of Sacred music before a numerous company of visitors, who expressed themselves highly delighted with the instrument, and the manner in which the stops and combinations were exhibited by the organist. The organ consists of two entire rows of keys, and contains nearly twenty stops, with Mr. Smith's new principle double Venetian swell box.—*Bristol Journal*.

**PRINTERS' WIVES.**—When Dr. Franklin's mother-in-law first discovered that the young man had a hankering for her daughter, that good old lady said she did not know so well about giving her daughter to a printer: there were already two printing-offices in the United States, and she was not certain the country could support them. It was plain young Franklin would depend for the support of his family on the profits of a third, which was rather a doubtful chance. If such an objection was urged to a would-be son-in-law when there were but two printing-offices in the United States, how can a printer hope to get a wife now, when the last census shows the number to be one thousand five hundred and fifty-seven?—*New York Sun*.

**ITALIAN DESPOTISM.**—Clara Novello has been the *prima donna* for the last half of the carnival. Rome and Genoa had both, as they thought, engaged her for the season, and hence when each claimed her there was a collision. The two Governments took it up, and finally it was referred to the Pope. It was a matter of some consequence to his Holiness where the sweet singer should open her mouth for the season. In his magnanimity he decided that she should stay at Rome. The managers, however, compromised the matter, by each city having her half the time. She had formerly been exceed-

ingly popular here, but, contrary to the will of the chief bass singer, and the leader of the orchestra, she attempted, at her first appearance, an air unsuited to her voice, and which she was told she could not perform. Of course she failed, and was slightly hissed. Her English blood mounted at so unequivocal a demonstration of their opinion of her singing, and, Dido-like, bowing haughtily to the crowd, she turned her back on the audience and walked off the stage. The tenor and the bass both stopped—the orchestra—indeed *all* stopped except the *hissing*, which waxed louder every moment. She was immediately taken to her rooms by the police of the city, and for three days the gens-d'armes stood night and day at her door, keeping the fair singer a prisoner for her misconduct. This is a fair illustration of this Government. Even an opera-singer cannot pout without having the gens-d'armes after her. On the promise of good behaviour, however, she was released from confinement, and again appeared on the stage, where the good-natured, music-loving Italians hailed her appearance with deafening cheers, and repaid their want of gallantry with excess of applause. Poor Clara Novello is not the first who has suffered from the tyranny of this military despotism.—(*Letters from Italy*.)

**MISS DOLBY.**—This young English vocalist, who was engaged for the twelve *Abonnement* concerts, at Leipsic, has achieved a triumphant success. All the local journals pay zealous homage to her brilliant artistic qualities.—*La Belgique Musicale*.

**SPOHR'S NEW OPERA**, called *The Crusaders*, has been produced at Berlin, with great success. Connoisseurs pronounce it the dramatic *chef d'œuvre* of the great master.

**ERNST** will pass the winter at St. Petersburg, where, doubtless, his accustomed triumphs await him.

**MR. WILLY** is on a tour in the provinces, giving concerts. He left for Chester on Monday morning.

**MR. J. COHAN**, the pianist, has recently returned from Liverpool, where he gave a concert in the large hall in Nelson-street, to an audience of fifteen hundred people. Mr. Cohan executed four fantasias of his own composition, two of which being encored, he substituted two others, also from his own pen. He was assisted by Miss Whitnall, Miss Rose Joseph, and Mr. Braunhalder (vocalists), and Mr. George Holder, who presided at the pianoforte as accompanist. Mr. Cohan has been performing with great success at the concerts of the popular vocalist, Henry Russell, at Manchester, Preston, Warrington, and Liverpool. The concerts have invariably been attended by crowded audiences. Mr. Cohan proposes shortly to give another concert at Liverpool. The local journals speak of his performances in high terms of eulogium.

**LE DIABLE A QUATRE.**—In the new ballet, under the above title, performing with so much success at the Princess's theatre, a *Mazurka*, danced by Mr. and Miss Marshall, and the *Polka a coup de baton*, danced by Mr. Gilbert and Miss Ballin, are the compositions of Signor Carlo Minasi. They are very pleasing and effective, and in excellent accordance with the humour of the scene.

**MR. HENRY SMITH** gave his vocal entertainment, *a la Russell*, at Crosby Hall, on Monday night, to a full audience.

**SACRED HARMONIC SOCIETY.**—"The Messiah" is announced for performance, at Exeter Hall, on Friday next, according to the Society's usual custom at this period of the year. Mrs. Sunderland, a lady who has attained a great reputation in the Northern provinces, will make her debut in London on this occasion.

MISS BIRCH arrived in London last week, to the infinite gratification of her numerous admirers and friends. The fair vocalist has already her hands full of engagements. Miss Eliza Birch is still at Milan.

A CONCERT was given, on Monday, at the Literary Institution, Beaumont Square, to a crowded audience. The singers were Miss Rainforth and the Misses Pyne, Messrs. C. Braham, Burdini, and John Parry. There were nine encores during the evening. Mr. and Mrs. Schwab, performed a duet on the pianoforte, and the former accompanied the vocal music.

VERDI, the present idol of the Rossini-oblivious Italians, will pay London a visit in the spring, to superintend the bringing out of an opera, which Mr. Lumley has engaged him to compose for Her Majesty's theatre.

THE DISTIN FAMILY have returned to town, after a highly successful tour in the north. They will shortly proceed to the continent. They have letters from H. R. H. the Duchess of Kent to the King of the Belgians, the Duchess of Nemours, the Grand Duke of Saxe Cobourg Gotha, the Duke of Saxe Weimar, and other illustrious personages.

MESSRS. COCKS'S PIANOFORTES. We lately experienced much pleasure in trying some of the pianofortes manufactured by the house of Cocks and Co., in Burlington Street. They are chiefly *Cottages* and *Piccolos*, and are made on the premises. We were politely shewn over the various warerooms in the establishment, and found the workmen busily employed. Every convenience is there, for preserving immense quantities of wood and other materials, as well as for containing the pianofortes in a progressive or in a finished state. The splendid mansion lately tenanted by the Dowager Countess of Cork and Orrery offers inestimable advantages in the number and spaciousness of the rooms, of which the present proprietors have ingeniously availed themselves. The pianofortes, of which we essayed several, are remarkable for the beauty and equality of their tone, the facility of their touch, and their extremely elegant exterior. They have, moreover, an appearance of *durability*, which is wholly out of the question in the cheap markets, where the public are persuaded into purchasing a pretty looking instrument at a low rate, which, at the expiration of six months, is found to be worthless. Not that the instruments of Messrs. Cocks are dear—on the contrary, they are as cheap as the valueless instruments just mentioned—but they have the advantage of being firmly and compactly made, of the best (and the best seasoned) materials—and of keeping well in tune, for an unusual length of time.

Stephen Heller's "Art of Phrasing"—Mr. Neate's "Songs without words"—Miss Mounsey's "Six Songs"—Mr. F. B. Jewson's pieces, &c. &c. will be reviewed next week.

\* \* \* Our acknowledgements of subscriptions received will appear in our next.

### Advertisements.

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### EVENINGS WITH THE GREAT COMPOSERS.

#### PROGRAMME OF

#### MR. LINCOLN'S CONCERTS,

On TUESDAY next, December 16, at the WESTERN INSTITUTION, Leicester Square, on CIMAROSA.

#### PART I.

Duet—"Se vedete," from "Il Matrimonio per Raggio"	Miss TURNER and Miss DUVAL.
Aria—"La Donna," from "Giannina e Bernadone"	Miss LINCOLN.
Duet—"Vicina," from "Il Credulo"	Miss LINCOLN, and Miss DUVAL.
Duet—"Ha un occhio," from "I due Baroni"	Mr. J. A. NOVELLO and Mr. WEATHERS.
Aria and Sestett, from "Il Matrimonio Segreto"	Mr. J. A. NOVELLO, Miss LINCOLN, Miss DUVAL, Miss TURNER, Mr. GARSTIN, and Mr. WEATHERS.
Duet—"Vaga fravolo," from "Il Principe di Taranto"	Miss LINCOLN and Mr. WEATHERS.
Trio—"Le faccio," from "Il Matrimonio Segreto"	Miss LINCOLN, Miss TURNER, & Miss DUVAL.
Quintet—"Or che nuno," from "Il Matrimonio per Raggio"	Miss LINCOLN, Miss TURNER, Mr. GARSTIN, Mr. J. A. NOVELLO, and Mr. WEATHERS.

#### PART II.

Air—"Deh parlate," from "Il Sacrificio d'Alzamo"	Miss LINCOLN.
Duet—"Sveniam," from "Gli Orzi"	Miss DUVAL and Mr. GARSTIN.
Air—"Agitato," from "I due Gemelli"	Miss TURNER.
Air—"Nacqui," from "Artemisia"	Mr. GARSTIN.
Finale to the First Act of "Il Matrimonio Segreto"	Miss LINCOLN, Miss TURNER, Miss DUVAL, Mr. GARSTIN, Mr. J. A. NOVELLO, and Mr. WEATHERS.

Tickets, 2s. may be had at the Institution; Reserved Seats, 3s. of Mr. Lincoln, 9, Upper John-street, Golden-Square.



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The First Ball (1843) was successful beyond M. JULLIEN'S most sanguine expectations; the *Salle* not only being thronged with Dancers, both *Pares* and *Costumes*, but the audience part of the Theatre crowded with visitors anxious even to be mere spectators of the scene.

The announcement of the Second Ball (1844) from the very favorable report of those present at the first, created the greatest interest: and consequently, nearly every place in the Theatre that could be secured, was taken many days beforehand, and on the afternoon of the Ball, not a seat remained unlet. The amount paid for admission on that occasion more than doubled the largest sum ever taken at Covent Garden Theatre on any one previous occasion since its erection.

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Refreshments, consisting of Ices, Coffee, Sherbet, Tea, Carrara Water, &c., may be had during the Evening; and at One, Supper will be served.

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